



C
A
D
D
I
L
L
A
C
S
and
D
I
N
O
S
A
U
R

XENOZOIC TALES #13

by
MARK
SCHULTZ

\$2.95

\$4.15 CAN.



MARK SCHULTZ
© 1993

XENOZOIC TALES

Mark Schultz
writer and artist

Steve Stiles
second story art

Denise Prowell
cover color, lettering

Denis Kitchen
publisher

Tamara Sibert
art director

Kevin Lison
design

Dave Schreiner and
Philip Amara
editors

Judith Hansen
vp, deputy publisher

Jim Kitchen
vp, production

Jamie Riehle
sales and marketing
director

RETURN TO THE XENOZOIC AGE!

Come with us to a time-mad future where mankind struggles to survive, vintage Cadillacs race woolly mammoths, and dinosaurs once again rule the earth!

Having survived the hazardous journey from The City in the Sea, Jack "Cadillac" Tenrec and Hannah Dundee face greater treachery in the land of the Wassoon. While Hannah is welcomed home as a hero, Wassoon's manipulative leaders work to subvert Jack. Sinister political forces begin to seethe, and a deadly game begins, as a dangerous figure from Hannah's past hunts his most cunning prey...

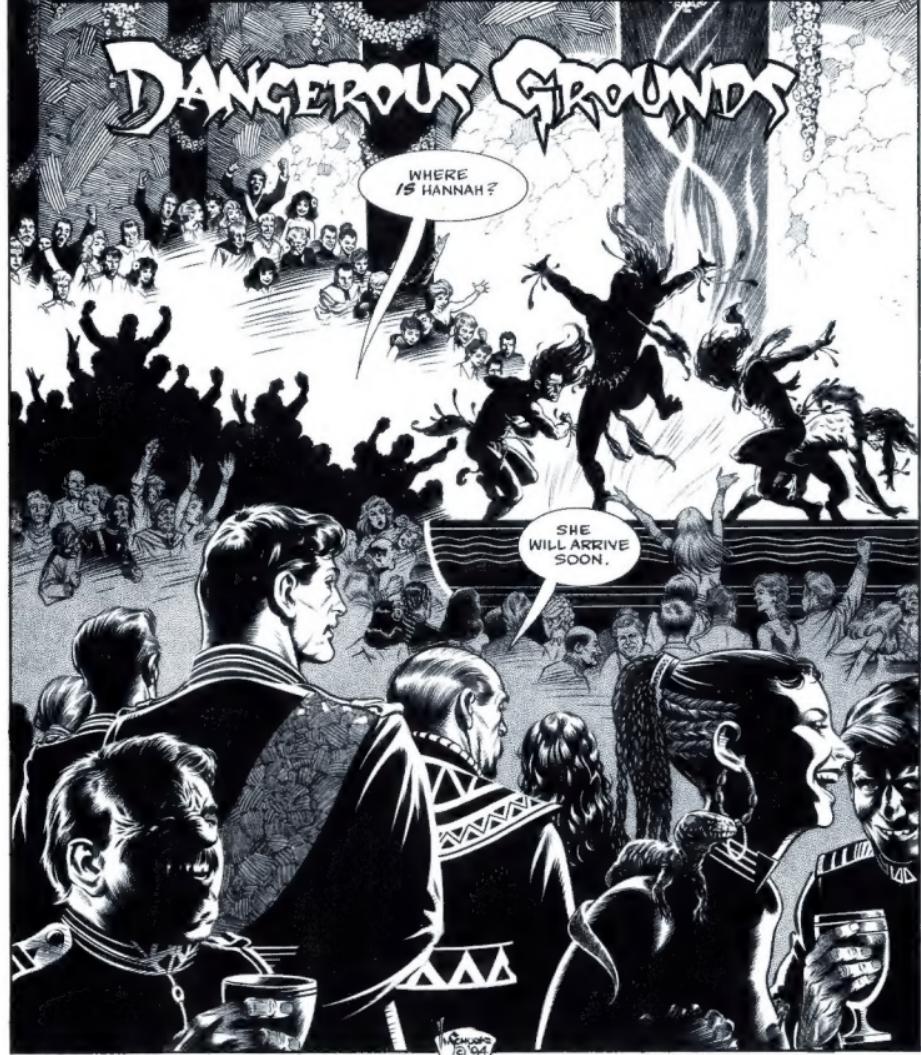


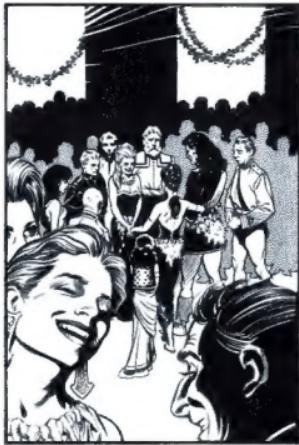
Xenozoic Tales #13 © 1994 Mark Schultz. *Xenozoic Tales* and Kitchen Sink are registered trademarks of Kitchen Sink Press, Inc. *Cadillacs and Dinosaurs* is a trademark of General Motors Corporation, used under license. All rights reserved. Published by Kitchen Sink Press, Inc., 320 Riverside Drive, Northampton, MA 01060. The stories, characters, and incidents portrayed in this publication are entirely fictional. No actual persons, living or dead, are intended to be depicted, nor should be inferred. No reproduction is allowed without the consent of the publisher.

First Printing: December 1994
54321

Printed in Canada

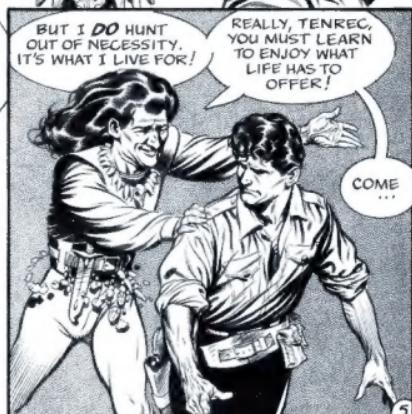
For a FREE catalog containing dozens of *Xenozoic Tales* and *Cadillacs and Dinosaurs* items, including comics, posters, T-shirts, and statues, write to the above Kitchen Sink Press address, or call 1-800-365-SINK.



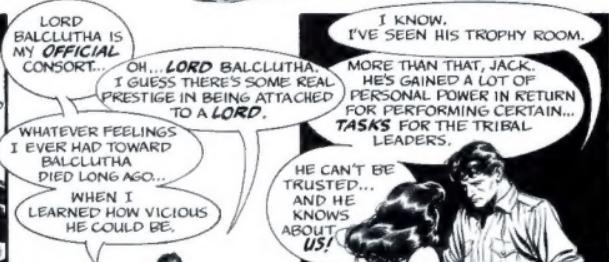




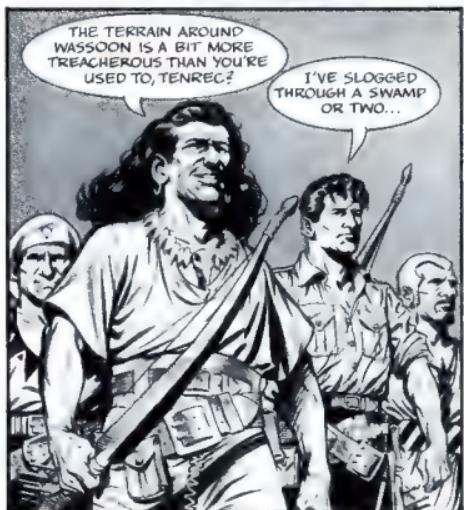












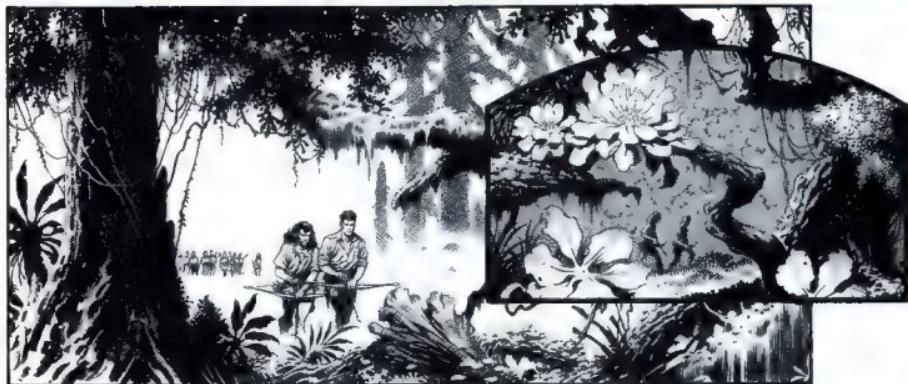


























NEXT
THE HARVESTMEN



SEND YOUR LETTERS TO: XENOZOIC EXPRESS, c/o KITCHEN SINK PRESS, 320 RIVERSIDE DR., NORTHAMPTON, MA 01060

Here we are again! The last time we met was about, umm...two years ago. Two years? Well, a lot can happen in two years. *Xenozoic Tales* can now be seen on Saturday morning TV in the guise of *Cadillacs and Dinosaurs*. A beautiful book collecting issues 9-12 of *Xenozoic Tales*, called *Time in Overdrive*, has greeted eager readers. Another comic book series, based on *Xenozoic Tales*, is being published by Topps. What's more, the whole darn company picked up stakes and moved to Massachusetts! Yes, a lot can happen in two years, but this issue of *Xenozoic Tales* was worth the wait and change, just to read these great letters that came in...

OUR FIRST WOMAN?

Just dropping a line to offer three observations on Mark Schultz's *Xenozoic Tales*.

First, has anyone but me noticed that all the letters published in the last four issues of *XT* have come from male readers (I haven't read those published in nos. 1-8, since I read those issues in the compilation volumes)? Is this a random or a selective sampling of the readership? Is it possible that women aren't tuning in to Schultz's work? I really find this difficult to believe, given the strong female characterization (Hannah and the Governors Scharnhorst and Dahlgren). It is rare, in this particular genre, to find a male author capable of creating women who are more than melon-breasted, bubble-headed stereotypes, to be alternately molested by villains (male) and rescued/seduced by heroes (male); mindless fodder for the sexually impoverished young men who must make up the majority of an adventure comic's readership. Maybe it's just that women don't write letters to comics publishers; I'll confess, this is only my second (the first having been inspired by Neil Gaiman's DC work).

Second, as a vertebrate paleontologist, I'd like to applaud Schultz's continually improving attention to the physiology of the animals and plants that populate his twenty-sixth century Earth. This was especially noticeable between issues 8 and 9, where it seems that he suddenly discovered the reconstructions of the "dinosaur renaissance" of the past three decades. His "slithers" now owe more to the restorations of Bob Bakker, the Czerkas, John Gurche, Mark Hallet, Doug Henderson, Greg Paul, and William Stout, than to the obvious early inspirations such as Frank Frazetta and Richard Corben, who modeled their dinosaurs and other extinct fauna after the paintings of the "old masters" of paleo-illustration like Charles Knight, Rudolph Zallinger, Zdenek Burian, etc. The result has been dinosaurs that are not only more anatomically accurate, but a lot more interesting to look at. Now, if Steve Stiles would just follow his lead...

Finally, *XT* warrants special praise as a cautionary tale of the consequences (both long- and short-range) of environmental degradation. By reducing mankind to but one player on a stage inhabited by all the species that have come and gone throughout the entirety of the Phanerozoic, struggling to survive on a planet beset by tectonic upheaval and climatic instability, he is offering a desperately needed comment on our present environmental situation. If the readers of *XT* have somehow managed to avoid the words and pictures coming across the evening news, CNN, and the warnings of the scientific community concerning the very here-and-now disasters of global warming; plummeting biodiversity; human overpopulation; deforestation; acid rain; industrial air, water, and soil depletion; ozone depletion; cataclysmic oil spills; and the only slightly diminished possibility of nuclear holocaust, then perhaps Mr. Schultz is offering us a little more than entertainment. Maybe he's offering perspective. My training as a paleobiologist had led me to appreciate the delicate balance that allows our biosphere to exist, and that on several occasions the integrity of that system has been severely compromised by natural catastrophe. Extinction has been a fact of life recognized by biologists since at least the mid-eighteenth century. It's a dangerous pity that the only species in a position to acknowledge the implications of this fact has become its most potent agent, continuing somehow to believe that man is uniquely exempt from becoming biological history.

Cait Kiernan
Homewood, AL 35259

Thanks for your thoughtful letter. I don't know if the sample of the letters is so much random or selective as it is complete. We generally try to get all the letters we receive into this column. As far as the readership of *Xenozoic Tales* goes, it's no secret that the vast majority of the people who read comics are male, with some notable exceptions like *Omaha the Cat Dancer*, *Hate, Love and Rockets*, *Twisted Sisters*, *Naughty Bits*, *Wimmen's Comix*, and a few others. You know, books that have something of interest to women. As for Schultz's dinosaur "influences," Mark closely watches all the latest theories and evidence about Earth's prehistory, but the pleasing evolution of his flora and fauna may have more to do with his own evolution as an artist than anything else.

MISSED A LOT

This is my first letter to Kitchen Sink, although *Xenozoic Tales* #12 was not the first Kitchen Sink title I bought. I have both of the *Xenozoic* collections. However, I read *Dinosaur Shaman* [Vol. 2] first, and *Cadillacs & Dinosaurs* [Vol. 1] second, and I finished #12 thinking that I'd missed a lot in not seeing nos. 9-11. Guess I'll have to remedy that.

That said, with #12, I will be a regular reader of the title. The two stories in the issue were full of the strengths of the stories in the second collection, where the 20-page lead and 8-page backup format dominates. Mark Schultz has always had continuity in his stories, but with Scharnhorst's coup, he's set up a truly exciting situation. Scharnhorst has changed from "History Lesson" (#4). Jack Tenrec has been cut to size, and if Aduwa Steptoe was being rather harsh, she still made me feel that Jack had been a disappointment in a lot of ways. True, he's an exceptional scrapper, and a man of great conviction, but the greatest scrap—the one to determine the future of his world—he hasn't handled well.

At the same time, there were new characters—Lord Drumheller, Chorthis Rouge, and Aduwa Steptoe—and new mysteries...wonderful! But you could say the same about Mark's art. When I first leafed through *Dinosaur Shaman*, it was his artistic influences I first noticed. Wally Wood, Frank Frazetta, Al Williamson, and I think a little Joe Orlando, too. But as I read these and then the earlier ones, I saw what Mark was really up to. Certainly he has influences, but he has his own talent, too, and he's melding the two, working toward a synthesis all his own...

Thank you for letting me ramble on, and thanks for putting out *Xenozoic Tales*.

Charles J. Sperling
Flushing, NY 11354-5814

NOT VANISHED

I am so pleased to find *Xenozoic Tales* has not vanished. I constantly search the racks for the next issue, ever since I started collecting back with #9. Seems like years. Come to think of it, it has been. I'm pleased that I have all the issues now, including the elusive #7 with its beautiful Rockwellesque cover.

Mark, your art, storytelling, and approach serve as an inspiration to me as I work on my own writing and illustration projects. It has been a pleasure to see your story unfold and to see your skills in presenting it advance.

Steve, your stories and art accompanying Hannah and Jack's story are a welcome bonus. I can see that you too have developed in your skill. You supply that little extra that rounds out an all-over excellent book.

If I had only one request, I might ask that the story unfold a little faster than one issue a year, but then, I do enjoy anticipating the next issue. I only ask that you don't ever stop producing *Xenozoic Tales* until the story is finished, if it ever is! Thanks to everyone for their work

Peter MacDougall
Halifax, Nova Scotia, B3H 3S8 Canada

CAN'T RUSH QUALITY

Ever since I picked up my first issue of *Xenozoic Tales* (#4), it has been my favorite. The detail and care that Mark puts into each panel tells me that he loves this work. Wouldn't it be something if all the other artists doing comic books cared this much about the quality of the work they do?

As to the matter of time between each issue, let me say that I don't mind. I would love to have it out more frequently, but not at the price of quality. A couple of other comic

book favorites of mine (*Flaming Carrot Comics* and *Tales of the Beanworld*) don't exactly fly out of the presses either. I think this helps me appreciate the time and talent that goes into such a project.

I mentioned the great art. I don't want to neglect the stories. They keep getting better. I love the characters and can't wait to see where they'll be taken next. I also enjoy the Xenozoic world and finding out how the pieces fit together. The backup stories are well done, also.

Craig T. Powell
Salt Lake City, UT 84119

COMPARISONS

Folks seem to compare Schultz's art with Frazetta's and Williamson's (and rightly so), but let's not leave out Angelo Torres, and, with the shading technique on the dream head of the protagonist Tenrec in the opening panel of "Two Cities" (issue 12), Roy G. Krenkel.

Reader Aldo Perdomo rightly likened Schultz's work to that of Alex Raymond, but as I read "Two Cities," I was struck by the similarities to Edgar Rice Burroughs, to whose work Frazetta is linked.

Nightmares, hallucinations, and political intrigue share an essential quality: things are not what they seem. Thematically, "Two Cities" dwelt upon the nature and human origins of illusion: if appearances are deceiving, it is because there is a deceiver at work. In dream and delirium, Tenrec's own mind deceives him; then he falls prey to the deceit of political intrigue, where events are staged, and false...

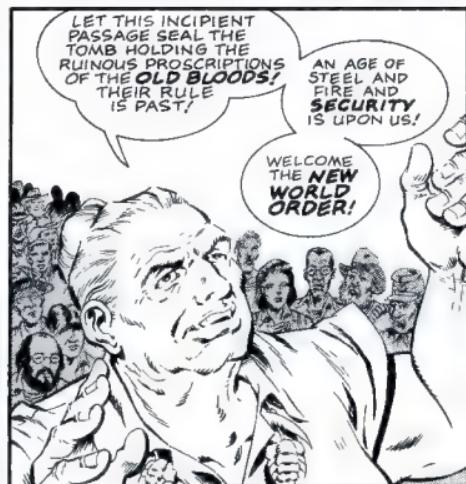
Schultz has given us a story that moodily portrays illusion as deceit, and as aesthetically and morally dark. As the story opens, Tenrec is immersed in that darkness, unaware of its nature. As the story closes, and he finds himself in the clutches of another's illusion, a political intrigue, he is aware, his eyes are open. He is no longer in darkness, but in the light.

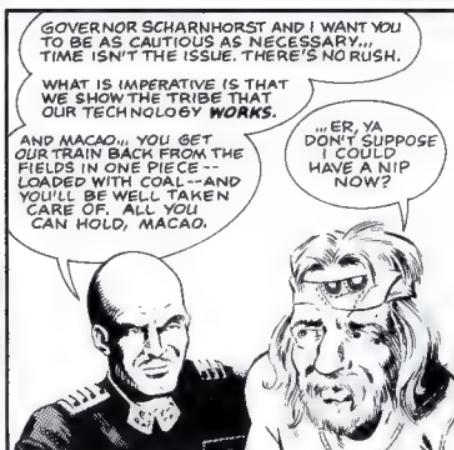
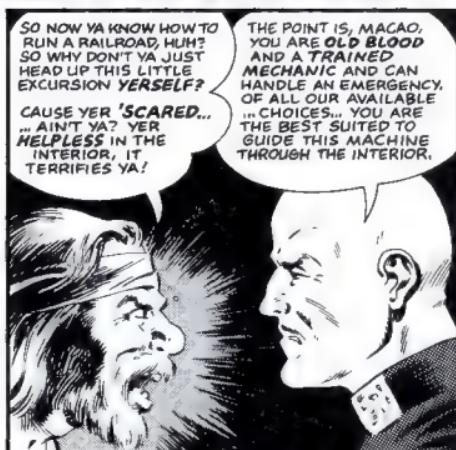
In the light, the illusion is exposed, and the deceivers revealed as coercive and murderous; they are truly threatening, dangerous, and evil. What is truth? It is the light that exposes the lie. "Two Cities" makes a valid moral statement. Good job.

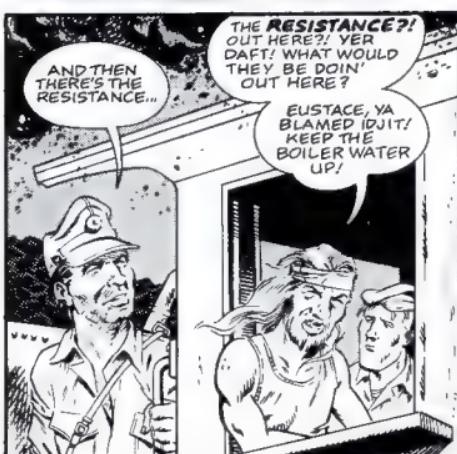
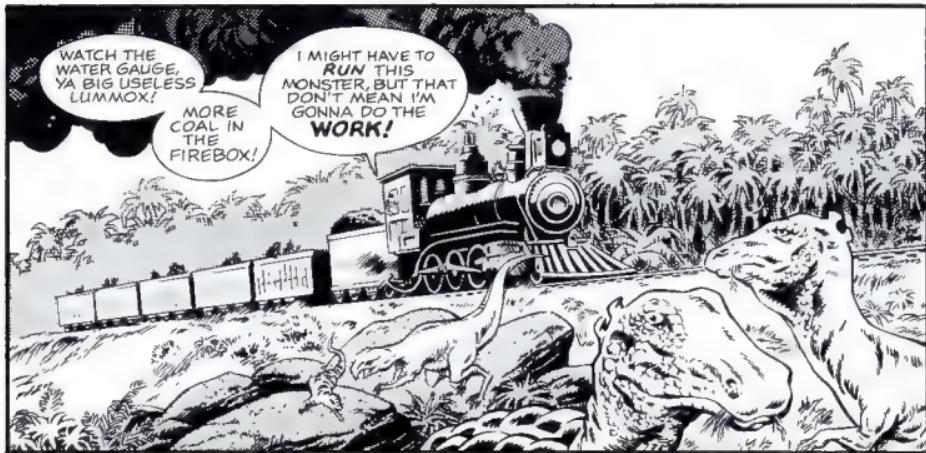
David Malcolm Porta
Sacramento, CA 95820-3801

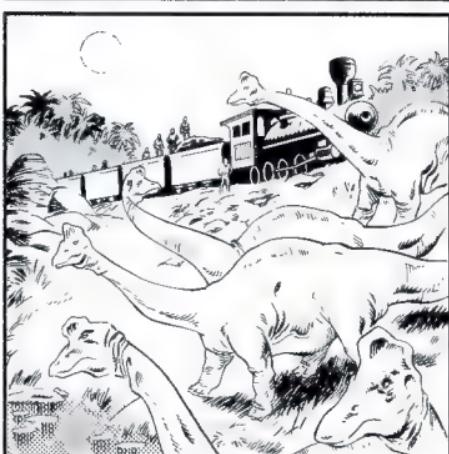
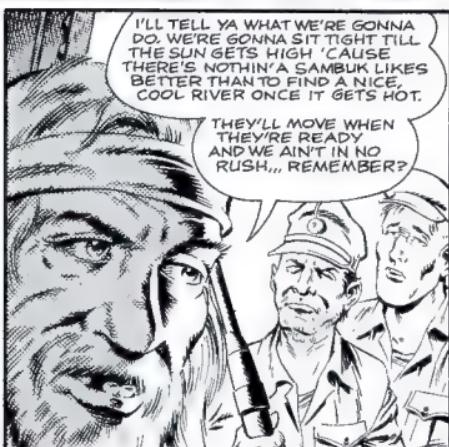


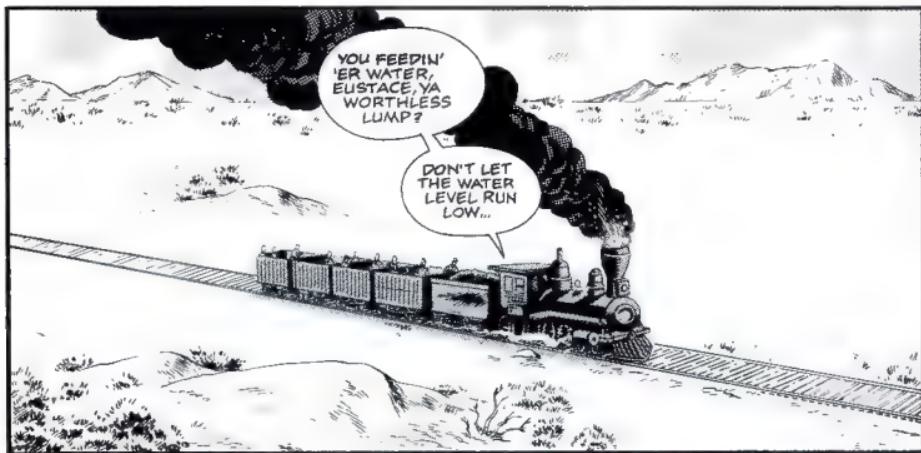
BOILING POINT



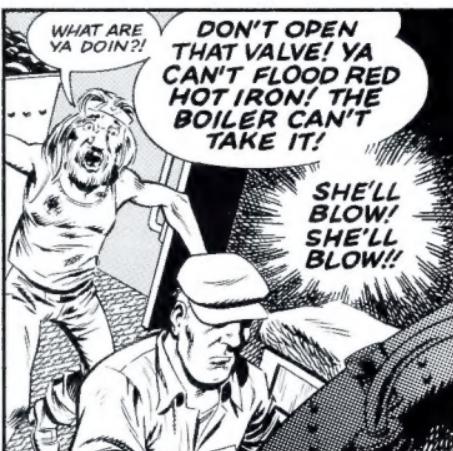


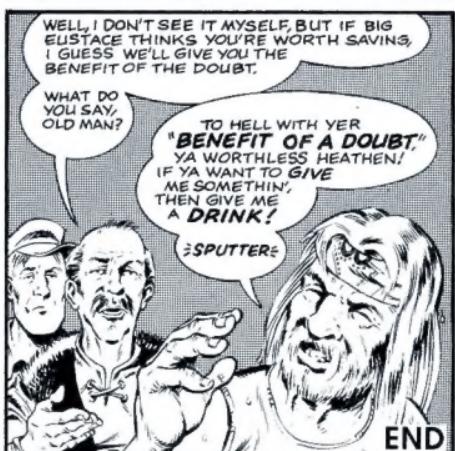












FROM A TO XENO

For a long time I've wanted to create a forum in XT for passing along information that I think may be of interest to my fellow dinophiles. To plug, in other words, that which you may not hear about elsewhere. Thus, the following:

Several years ago, I went to Calgary, Alberta, for a signing at Words and Pictures, one of North America's finest comic book shops. That store's proprietor, Michael Moynihan, and paleontology grad student Michael Ryan, spent several days taking me around the Alberta countryside. In particular, they took me to the little badlands town of Drumheller, site of the Royal Tyrrell Museum of Paleontology.

The Royal Tyrrell is the best kept secret north of the 49th parallel. Few people outside Canada seem to have heard of it. Containing a world-class collection of dinosaur and other fossil remains and re-creations, it has the unique bonus of being near Dinosaur Provincial Park, an enormous chunk of badland sporting the world's richest Cretaceous fossil beds. When you leave the museum and walk into the neighboring ravines, the rocks you tread on are petrified dinosaur bones. The museum offers public programs in which you can enlist for a dinosaur dig. Call 403-823-7707 for information.

Incidentally, the turtles which appear in the last panel on page 10 of "Dangerous Grounds" are a liberal interpretation of *Sinemys Gamera* (yes, named for the flying Japanese menace), a denizen of the Lower Cretaceous recently discovered in the Gobi Desert by the Tyrrell's Curator of Vertebrate Paleontology, Don Brinkman. This is, I believe, *Gamera*'s debut appearance in a work of fiction.

Many readers have asked where I learned to draw dinosaurs. Well, I study the works of artists who have studied fossil remains. I'll assume that Charles R. Knight, Zdenek Burian and William Stout are known to the majority. Doug Henderson may be less familiar. Working mostly in pastels or charcoal, Henderson



Sculptor John Fischner's Tyrannosaurus and "Hatchlings"

places his prehistoric creatures in whole, rich environments dripping with atmosphere.

Along with Stout, Henderson is keeping alive the romantic, painterly tradition of Knight. Look for his work in *Dinosaurs, A Global View* by B. and S. Czerkas, *Living with Dinosaurs* (Bradbury Press), and *Maia, A Dinosaur Grows Up* (Running Press) to see what I mean. There are many others. We're living right now in a golden age of dinosaur illustration.

Three-dimensionally speaking, my drawings benefit from the sculptures of John Fischner. John hand-sculpts "commercial-grade wood pulp over a steel wire armature" to create his dinosaurs. Every beast is unique and has its own personality, as well as being accurately depicted. John's sculptures are on display in museums in Italy, Austria, Switzerland, Germany, and Japan, as well as the U.S.

John has also created two limited edition sculpture series, entitled "Hatchlings," in cold-cast marble. Beautiful stuff. Write for his brochure at Dreamstar Productions, 18111 FM 762, Needville, TX 77461. Your coffee table cries for one of these.

See you sometime in '95!

— Mark Schultz



SONGS FROM THE XENOZOIC AGE

CHRISTENSEN/SCHULTZ

ROCK OF THE AGES

Xenozoic Age Compact Disc

MARK SCHULTZ AND CHRIS CHRISTENSEN BRING YOU MUSIC INSPIRED BY THE XENOZOIC TALES STORIES. OVER SIXTY MINUTES OF NEW MUSIC PERFORMED AND PRODUCED BY CHRISTENSEN WITH THE LYRICS (ALONG WITH SOME GREAT NEW ARTWORK) PROVIDED BY SCHULTZ, ARE FEATURED ON THIS COMPACT DISC.

AVAILABLE AT COMIC SPECIALTY STORES WORLDWIDE OR ORDER DIRECTLY FOR \$17.45 PER CD.

(\$15.95 PLUS \$1.50 FOR SHIPPING & HANDLING)
CANADA PLEASE ADD \$2.00, FOREIGN, ADD \$4.00.
U.S. FUNDS ONLY.

ORDER YOURS TODAY BEFORE THEY'RE EXTINCT...
IT'S HAPPENED BEFORE!!

GRAPHITI DESIGNS

140 N. Kramer Blvd, Unit B
Anaheim, CA 92806-1919 (714) 632-3612

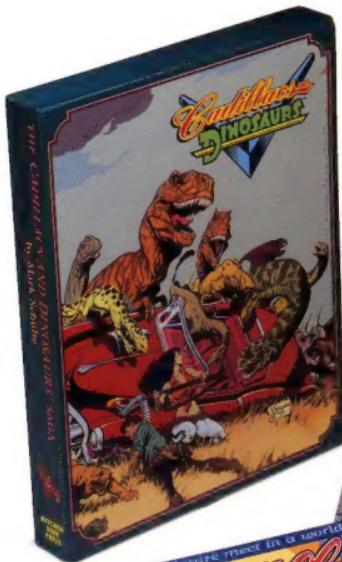
Graphitti
DESIGNS

GET THE STORIES THAT STARTED IT ALL...

The

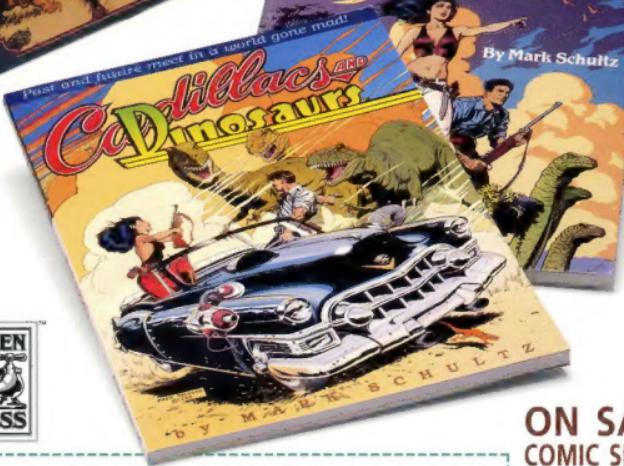
CADILLACS AND DINOSAURS™

SAGA by Mark Schultz



Mark Schultz's multi-award-winning *Xenozoic Tales*® comic book series, collected in three trade paperbacks, is available as a deluxe slipcased set at a special price.

Individual books are also available separately.



All three volumes and the gorgeous slipcase for only \$45.00 – a \$55 value!



Kitchen Sink Press, Dept. XENO, 320 Riverside Dr., Northampton MA 01060

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

MasterCard/Visa #: _____

Expiration Date: _____ Signature: _____

Please send the following items...

Cadillacs and Dinosaurs™ Saga @ \$45.00
 Vol. 1: Cadillacs and Dinosaurs™ @ \$14.95

Vol. 2: Dinosaur Shaman @ \$14.95
 Vol. 3: Time in Overdrive @ \$14.95

Please enclose \$6.50 for postage and handling for orders under \$65.00. For orders over \$65.00, add 10% of your order. CANADA: Orders under \$50.00, add \$10.00. Orders over \$50.00, add 20% of your order. OTHER FOREIGN: Orders under \$50.00, add \$15.00. Orders over \$50.00, add 30% of your order. MA residents add 5% tax.

ON SALE NOW AT
COMIC SHOPS EVERYWHERE!

Also available from Kitchen Sink Press
CALL 1-800-365-SINK (7465)
or mail in this coupon

